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New Books for Spring & Summer 2011

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Cover art:

Lyonel Feininger (1871–1956). Detail from *The Bicycle Race*. 1912. National Gallery of Art, Washington, DC. See p. 32.



The University of Massachusetts Press is a member of the Association of American University Presses.

A firsthand account of the political war on science and a primer on climate change that addresses the real questions at stake

## Global Warming and Political Intimidation

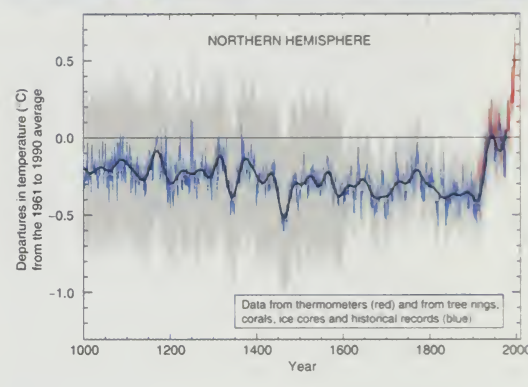
How Politicians Cracked Down on Scientists as the Earth Heated Up

**Raymond S. Bradley**

Global warming is the number one environmental issue of our time, yet some prominent politicians have refused to accept scientific evidence of human responsibility and have opposed any legislation or international agreement that would limit greenhouse gas emissions. A few have gone even further and have tried to destroy the reputations of scientists researching climate change by deliberately undermining the credibility of their research. These politicians have sought to sow seeds of doubt in the minds of the public and to weaken public and political support for the control of fossil fuel use.

In this powerful book, highly respected climate scientist Raymond Bradley provides the inside story from the front lines of the debate. In clear and direct language, he describes the tactics those in power have used to intimidate him and his colleagues—part of a larger pattern of governmental suppression of scientific information, politics at the expense of empirically based discourse.

Speaking from his experience, Bradley exposes the fault lines in the global warming debate, while providing a concise primer on climate change. The result is a cautionary tale of how politics and science can become fatally intertwined, written by one scientist who was unwittingly ensnared in a web of political intimidation.



RAYMOND S. BRADLEY is University Distinguished Professor in the Department of Geosciences and director of the Climate System Research Center at the University of Massachusetts Amherst. He is author of *Paleoclimatology: Reconstructing Climates of the Quaternary*, described by *Quaternary Science Reviews* as “an indispensable work of reference for scientists and students alike.”

Environmental Studies / Political Science

168 pp., 6 illus.

\$19.95t paper, ISBN 978-1-55849-869-3

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July 2011

ORDER TOLL FREE 1-800-537-5487





"I do not know any other U.S. geographer who could or would undertake writing about the many topics discussed in this volume. While I know many who could write about a single topic or two, and others who could write about a region, I know of no one who has both the depth *and* breadth to write such a treatise. There is absolutely no question in my mind but that Wilbur Zelinsky's *Not Yet a Placeless Land* will be cited by scholars in geography, history, sociology, and American studies for many years."

—Stanley D. Brunn, coauthor of *America's Political Geography*

WILBUR ZELINSKY is professor emeritus of geography at Penn State University. He is the author of numerous geographical studies of American society and culture, including his widely acclaimed book, *The Cultural Geography of the United States*.

Challenges the widespread belief that the American cultural landscape has lost its diversity

## Not Yet a Placeless Land

Tracking an Evolving American Geography  
Wilbur Zelinsky

Today it is taken as a given that the United States has undergone a nationwide process of homogenization—that a country once rich in geographic and cultural diversity has subsided into a placeless sameness. The American population, after all, spends much of its time shopping or eating in look-alike chain or franchise operations, driving along featureless highways built to government specifications, sitting in anonymous airports, and sleeping in forgettable motels.

In this book, cultural geographer Wilbur Zelinsky challenges that nearly universal view and reaches a paradoxical conclusion: that American land and society are becoming more uniform and more diverse at the same time. After recounting the many ways in which modern technologies, an advanced capitalist market system, and a potent central political establishment have standardized the built landscape of the country's vast territory and its burgeoning population over the past two hundred and fifty years, he also considers the vigor of countervailing forces. In a carefully balanced assessment, he documents steady increases in the role of the unpredictable, in the number and variety of arbitrarily located places and activities, and the persistence of basic cultural diversities. Contrary to popular perceptions, place-to-place differences in spoken language, religion, and political behavior have not diminished or disappeared. In fact, Zelinsky shows, novel cultural regions and specialized cities have been emerging even as a latter-day version of regionalism and examples of neo-localism are taking root in many parts of the United States.

Geography / American Studies

376 pp., 1 illus.

\$28.95 paper, ISBN 978-1-55849-871-6

\$80.00 unjacketed cloth, ISBN 978-1-55849-870-9

June 2011

An ecocritical memoir that examines the ongoing power of an American myth

## This Ecstatic Nation

The American Landscape and the Aesthetics of Patriotism

Terre Ryan

Americans' cultural love affair with their country's landscape started in the nineteenth century, when expansionism was often promoted as divine mission, the West was still the frontier, and scenery became the backdrop of nationalist mythology. With a promise of resources ripe for development, Manifest Destiny-era aesthetics often reinforced a system of environmental degradation while preserving the wide and wild view. Although the aesthetics have evolved, contemporary media are filled with American landscape images inspired by the nineteenth century.

Terre Ryan examines this phenomenon by exploring the overlapping trails of national mythology, landscape aesthetics, patriotic discourse, and public policy. Tracing her journeys around bombing grounds in Nevada, logging sites in Oregon, and energy fields in Wyoming, she argues that business and government agencies often frame commercial projects and national myths according to nineteenth-century beliefs about landscape and bounty. Advertisements and political promotional materials following this aesthetic framework perpetuate frontier-era ideas about the environment as commodity, scenery, and cultural trashlands. Transmitted through all types of media, nineteenth-century perspectives on landscape continue to inform mainstream perceptions of the environment, environmental policies, and representations of American patriotism.

Combining personal narrative with factual reportage, political and cultural critique, and historical analysis, Ryan reframes the images we see every day and places them into a larger national narrative.



"Ryan displays a mastery of a wide variety of contemporary environmental writing, combining green philosophy with an adept use of something closely akin to green investigative journalism. . . . She is very persuasive in using personal experience and cultural analysis to establish the idea that nineteenth-century ways of seeing the American landscape continue to cloud our national vision."

—David M. Robinson, Oregon State University

TERRE RYAN completed her MA in creative writing at City College of New York and her PhD in English at the University of Nevada, Reno. She has taught at the University of Montana, the University of Nevada, Reno, and Fordham University.

Environmental Studies / American Studies

176 pp., 6 illus.

\$22.95t paper, ISBN 978-1-55849-873-0

\$80.00 unjacketed cloth, ISBN 978-1-55849-872-3

July 2011

ORDER TOLL FREE 1-800-537-5487



"I have been waiting for years for a book like this. While others have written about art and sport, this is the most expansive treatment of the topic to date—a masterful synthesis by an erudite scholar who has managed to bridge the gap between two tremendously important cultural institutions and practices."

—Daniel A. Nathan, author of *Saying It's So: A Cultural History of the Black Sox Scandal*

ALLEN GUTTMANN is professor of English and American studies at Amherst College. Among his many books on the history of sports are *Sports: The First Five Millennia* (University of Massachusetts Press) and *From Ritual to Record: The Nature of Modern Sports*.

A richly illustrated exploration of the depiction of sports in American art since the eighteenth century

## Sports and American Art from Benjamin West to Andy Warhol

Allen Guttman

Foreword by Carol Clark

From the aristocratic cricketers painted by Benjamin West to George Bellows's boxers and the baseball players that crowd the canvases of Jacob Lawrence, Andy Warhol, and hundreds of other painters, sports have played a central role in the drama of American art. It has long been common knowledge that Winslow Homer portrayed hunters and fishermen as well as croquet players in his work and that Thomas Eakins was obsessed by the muscular male bodies of swimmers, oarsmen, boxers, and wrestlers. Yet art historians have given only passing notice to many other examples of the American artist's fascination with sports, such as Charles Sheeler's yachts, the cyclists painted by Lyonel Feininger and Edward Hopper, Fairfield Porter's *Tennis Game*, and Roy Lichtenstein's *Red Horseman*.

In this book, award-winning sports historian Allen Guttman examines the entire history of sports-themed American art from the eighteenth to the late twentieth century. Describing his effort as an exercise in contextualization, he documents the parallel evolution of sports and art as two intimately related aspects of American culture, each shedding light on the other. Guttman demonstrates not only that knowledge of sports history greatly enhances our appreciation of sports-themed art, but also that our artists provide us with fresh insights into what it means when we "do" sports.

American Studies / Art History / Sports

336 pp., 51 color & 45 black-and-white illus., 8" x 8 3/4" format

\$39.95 cloth, ISBN 978-1-55849-874-7

June 2011

UNIVERSITY OF MASSACHUSETTS PRESS . spring / summer 2011 . [www.umass.edu/umpress](http://www.umass.edu/umpress)



Examines the representation of African American culture in mainstream art museums from the 1920s to the 2000s

## Exhibiting Blackness

African Americans and the American Art Museum

**Bridget R. Cooks**

In 1927, the Chicago Art Institute presented the first major museum exhibition of art by African Americans. Designed to demonstrate the artists' abilities and to promote racial equality, the exhibition also revealed the art world's anxieties about the participation of African Americans in the exclusive venue of art museums—places where blacks had historically been barred from visiting let alone exhibiting. Since then, America's major art museums have served as crucial locations for African Americans to protest against their exclusion and attest to their contributions in the visual arts.

In *Exhibiting Blackness*, art historian Bridget R. Cooks analyzes the curatorial strategies, challenges, and critical receptions of the most significant museum exhibitions of African American art. Tracing two dominant methodologies used to exhibit art by African Americans—an ethnographic approach that focuses more on artists than their art, and a recovery narrative aimed at correcting past omissions—Cooks exposes the issues involved in exhibiting cultural difference that continue to challenge art history, historiography, and American museum exhibition practices. By further examining the unequal and often contested relationship between African American artists, curators, and visitors, she provides insight into the complex role of art museums and their accountability to the cultures they represent.

BRIDGET R. COOKS is assistant professor of art history, African American studies, and visual studies at the University of California Irvine.



"An important and original contribution to the study of the history of American art museums and American culture. . . . Cooks not only demonstrates her thesis but also develops a useful perspective for studying the history of the deeply troubled relationship between African Americans and American art museums."

—Alan Wallach, author of *Exhibiting Contradiction: Essays on the Art Museum in the United States* (University of Massachusetts Press)

"One of the pleasures of reading *Exhibiting Blackness* is that it holds previous curators and administrators to account, and invites a critical methodological approach that is refreshing in a field that tends to be overly cautious and conservative."

—Jennifer A. González, author of *Subject to Display: Reframing Race in Contemporary Installation Art*

African American Studies / Art History

240 pp., 26 color & 34 black-and-white illus.

\$29.95 paper, ISBN 978-1-55849-875-4

August 2011

ORDER TOLL FREE 1-800-537-5487



"This book makes a major contribution to literary journalism scholarship, with a pathbreakingly broad international focus and commendable attention to developing a conceptual framework."

—Nancy Roberts, University of Albany, SUNY

JOHN S. BAK is professor of American literature at Nancy-Université in France. BILL REYNOLDS is assistant professor at the School of Journalism, Ryerson University, Toronto.

Essays that place literary journalism in an international context

## Literary Journalism across the Globe

Journalistic Traditions and Transnational Influences

Edited by John S. Bak and Bill Reynolds

At the end of the nineteenth century, several countries were developing journalistic traditions similar to what we identify today as literary reportage or literary journalism. Yet throughout most of the twentieth century, in particular after World War I, that tradition was overshadowed and even marginalized by the general perception among democratic states that journalism ought to be either "objective," as in the American tradition, or "polemical," as in the European. Nonetheless, literary journalism would survive and, at times, even thrive. How and why is a story that is unique to each nation.

Though largely considered an Anglo-American phenomenon today, literary journalism has had a long and complex international history, one built on a combination of traditions and influences that are sometimes quite specific to a nation and at other times come from the blending of cultures across borders. These essays examine this phenomenon from various international perspectives, documenting literary journalism's rich and diverse heritage and describing its development within a global context.

In addition to the editors, contributors include David Abrahamson, Peiqin Chen, Clazina Dingemanse, William Dow, Rutger de Graaf, John Hartsock, Nikki Hessel, Maria Lassila-Merisalo, Edvaldo Pereira Lima, Willa McDonald, Jenny McKay, Sonja Merljak Zdovc, Sonia Parratt, Norman Sims, Isabel Soares, and Soenke Zehle.

Journalism

320 pp., 3 illus.

\$28.95 paper, ISBN 978-1-55849-877-8

\$80.00 unjacketed cloth, ISBN 978-1-55849-876-1

May 2011

UNIVERSITY OF MASSACHUSETTS PRESS . spring / summer 2011 . [www.umass.edu/umpress](http://www.umass.edu/umpress)



How the image of the Orient has changed in American culture over the course of three centuries

## American Orient

Imagining the East from the Colonial Era through the Twentieth Century

David Weir

Surveying the American fascination with the Far East since the mid-eighteenth century, this book explains why the Orient had a fundamentally different meaning in the United States than in Europe or Great Britain. David Weir argues that unlike their European counterparts, Americans did not treat the East simply as a site of imperialist adventure; on the contrary, colonial subjugation was an experience that early Americans shared with the peoples of China and India.

In eighteenth-century America, the East was, paradoxically, a means of reinforcing the enlightenment values of the West: Franklin, Jefferson, and other American writers found in Confucius a complement to their own political and philosophical beliefs. In the nineteenth century, with the shift from an agrarian to an industrial economy, the Hindu Orient emerged as a mystical alternative to American reality. During this period, Emerson, Thoreau, and other Transcendentalists viewed the "Oriental" not as an exotic other but as an image of what Americans could be, if stripped of all the commercialism and materialism that set them apart from their ideal. A similar sense of Oriental otherness informed the aesthetic discoveries of the early twentieth century, as Pound, Eliot, and other poets found in Chinese and Japanese literature an artistic purity and intensity absent from Western tradition.

For all of these figures the Orient became a complex fantasy that allowed them to overcome something objectionable, either in themselves or in the culture of which they were a part, in order to attain some freer, more genuine form of philosophical, religious, or artistic expression.



"I am in awe of the scope and structure of *American Orient*. As David Weir points out, bits of the story of American engagement with Asia have been told, in various disciplines. No one before him, however, has traced the entire chronological sweep, from the Founding Fathers to the latest New Age fads, giving balanced attention to politics, religion, scholarship, and art. The book seems to me a monumental achievement. It is timely, wise, idiosyncratic in only good ways, lively, well informed, fun to read."

—Christopher Benfey, author of *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan*

DAVID WEIR is professor of comparative literature at the Cooper Union for the Advancement of Science and Art. He is author of *Decadence and the Making of Modernism* and *Anarchy and Culture: The Aesthetic Politics of Modernism*, both published by the University of Massachusetts Press.

American Studies / Literary Studies

304 pp.

\$26.95 paper, ISBN 978-1-55849-879-2

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July 2011

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The intriguing tale of an important but nearly forgotten episode in French-American relations

## When Roosevelt Planned to Govern France

Charles L. Robertson

“Robertson’s study helps us to understand the mixed legacy of the war years for Franco-American relations. Without American intervention, France could not have been liberated from its Nazi occupiers. But de Gaulle never forgot the subordinate role the Allies had obliged him to play, and during the Cold War, France would go its own way.”

—Patrick H. Hutton, author of *Philippe Ariès and the Politics of French Cultural History* (University of Massachusetts Press)

CHARLES L. ROBERTSON is retired professor of government at Smith College and author of *International Politics since World War II: A Short History*; *The “International Herald Tribune”: The First Hundred Years*; and *An American Poet in Paris: Pauline Avery Crawford and the “Herald Tribune.”*

This book tells the story of a plan put forth by President Franklin Roosevelt during World War II to install an Allied military government in France in the aftermath of liberation, and of General Charles de Gaulle’s efforts as self-appointed leader of the Free French Movement to thwart FDR’s intentions. Charles L. Robertson begins his narrative at a dinner party thirty years ago, where he first learned of the alleged plan from an elderly former aide to de Gaulle. Yet it wasn’t until 2004, when he heard the same story repeated during the sixtieth commemoration of the liberation of Paris, that he set out to investigate whether it was true.

Many French are aware of this episode and believe, on the basis of later Gaullist officials’ writings, that until the last moment a military occupation of their country was imminent. This view, across the years, has helped darken relations between France and the United States. Yet few if any Americans have ever heard of this plan, and in the event, no Allied military government of France was ever established.

How and why it never came to be, and why the French still believe it almost did, is the subject of this book. Robertson recounts how the president of the most powerful nation in the world was outmaneuvered in both his earlier plans for an occupation of France and his subsequent attempts to keep General de Gaulle from “seizing” power—in a France that ultimately, despite Roosevelt’s intentions and expectations, regained its place among the victorious powers under de Gaulle’s leadership.

American History / French History

240 pp.

\$24.95 paper, ISBN 978-1-55849-881-5

\$80.00 unjacketed cloth, ISBN 978-1-55849-880-8

August 2011

Analyzes the cultural, philosophical, and legal grounds for capital punishment in the contemporary United States

## Who Deserves to Die?

Constructing the Executable Subject

Edited by Austin Sarat and  
Karl Shoemaker

How do we select those who will be subject to capital punishment? How do we identify the worst of the worst and decide who among them can and should be executed? Today these questions are more pressing than they have ever been. As the number of people sentenced to death and executed declines in the United States, those who are executed stand out as distinctive kinds of criminals, distinctive kinds of people. Does a death sentence affirm or deny their humanity? Is such a sentence an act of revenge or a carefully calculated act of justice?

These are more than questions for policy and law. They are one way of getting a handle on how our culture understands what makes life worth preserving and of delving into its complex calculus of punishment and retribution. *Who Deserves to Die?* brings together a distinguished group of death penalty scholars to assess the forms of legal subjectivity and legal community that are supported and constructed by the doctrines and practices of punishment by death in the United States. They help us understand what we do and who we become when we decide who is fit for execution.

In addition to the editors, contributors include Vanessa Barker, Thomas L. Dumm, Daniel Markel, Linda Meyer, Ruth A. Miller, Ravit Reichman, Susan R. Schmeiser, Mateo Taussig-Rubbo, and Robert Weisberg.



"An important work. In a country in which the justification for the continued execution of criminals is based on the collective goals of deterrence and order, it is refreshing to step back and remember that *individuals* are executed and that the *executable subject* is the means to achieve the polity's stated collective goals. *Who Deserves to Die?* is a wonderful, timely, and overdue addition to the debate over capital punishment."

—Beau Breslin, author of *From Words to Worlds: Examining Constitutional Functionality*

AUSTIN SARAT is William Nelson Cromwell Professor of Jurisprudence and Political Science at Amherst College.

KARL SHOEMAKER is associate professor of history and law at the University of Wisconsin, Madison.

Legal Studies / Cultural Studies

320 pp.

\$28.95 paper, ISBN 978-1-55849-883-9

\$80.00 unjacketed cloth, ISBN 978-1-55849-882-2

June 2011

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"The relevance of these writings to the current issues of biodiversity, native plants, and sustainability cannot be overemphasized. . . . This extensive collection is a valuable addition to landscape scholarship and practice."

—Robert L. Ryan, coauthor of *With People in Mind: Design and Management of Everyday Nature*

Important early writings on the benefits of nature-based landscape design that resonate with issues of today

## The Native Landscape Reader

Edited by Robert E. Grese

In this volume Robert E. Grese gathers together writings on nature-based landscape design and conservation by some of the country's most significant practitioners, horticulturalists, botanists, and conservationists of the late nineteenth and early twentieth centuries. Written with a strong conservation ethic, these essays often originally appeared in obscure, short-lived publications and are difficult to locate today, comprising a rich but hidden literature.

Over many years of pioneering research into the work of Jens Jensen, O. C. Simonds, and other early landscape architects who advocated for the use of native plants and conservation, Grese encountered and began collecting these pieces. With this volume, he offers readers his trove. Purposely avoiding literature that is widely available, Grese shares as well his experience of discovery. His introduction provides perspective on the context of these writings and the principles they espouse, and his conclusion illuminates their relevance today with the emerging emphasis on sustainable design. This collection will appeal to general readers interested in the issues of sustainability, horticulture and gardening, and landscape design and preservation, as well as to historians, practitioners, and specialists.

ROBERT E. GRESE is professor of landscape architecture at the University of Michigan and author of *Jens Jensen: Maker of Natural Parks and Gardens*.

Landscape Design / Gardening

336 pp., 40 illus., 7" x 10" format

\$29.95 paper, ISBN 978-1-55849-884-6

May 2011

A volume in the series

*Critical Perspectives in the History of Environmental Design*

Published in association with the Library of American Landscape History

Explores the ideology expressed in  
birdwatching guides

## Binocular Vision

The Politics of Representation in Birdwatching  
Field Guides

**Spencer Schaffner**

From meadows to marshlands, seashores to suburbs, field guides help us identify many of the things we find outdoors: plants, insects, mammals, birds. In these texts, nature is typically represented, both in words and images, as ordered, clean, and untouched by human technology and development. This preoccupation with species identification, however, has produced an increasingly narrow view of nature, a "binocular vision," that separates the study of individual elements from a range of larger, interconnected environmental issues. In this book, Spencer Schaffner reconsiders this approach to nature study by focusing on how birds are presented in field guides.

Starting with popular books from the late nineteenth century and moving ultimately to the electronic guides of the current day, *Binocular Vision* contextualizes birdwatching field guides historically, culturally, and in terms of a wide range of important environmental issues. Schaffner questions the assumptions found in field guides to tease out their ideological workings. He argues that the sanitized world represented in these guides misleads readers by omitting industrial landscapes and so-called nuisance birds, leaving users of the guides disconnected from environmental degradation and its impact on bird populations.

By putting field guides into direct conversation with concerns about species conservation, environmental management, the human alteration of the environment, and the problem of toxic pollution, *Binocular Vision* is a field guide to field guides that takes a novel perspective on how we think about and interact with the world around us.



"Clearly and engagingly written, *Binocular Vision* is a work of impressive scope and subtlety that will make an important contribution to the growing field of environmental cultural studies."

—Daniel J. Philippon, author of *Conserving Words: How American Nature Writers Shaped the Environmental Movement*

SPENCER SCHAFFNER is assistant professor of English at the University of Illinois, Urbana-Champaign.

Environmental Studies / American Studies

224 pp., 23 illus.

\$24.95 paper, ISBN 978-1-55849-886-0

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July 2011

ORDER TOLL FREE 1-800-537-5487



Analyzes the relationship between gender, religion, and warfare in seventeenth-century New England

## Making War and Minting Christians

Masculinity, Religion, and Colonialism in Early New England

**R. Todd Romero**

In this book, R. Todd Romero traces the interaction of notions of gender, the practice of religion, and the conduct of warfare in colonial America. He shows how Native and Anglo-American ideas of manhood developed in counterpoint, in the context of Christian evangelization, colonial expansion, and recurrent armed conflict.

For the English, the cultivation of manliness became an important aspect of missionary efforts. Conversion demanded that the English “*make men*” of the Indians before they could “*make them Christians*,” a process that involved reshaping Native masculinity according to English patriarchal ideals that the colonists themselves rarely matched. For their part, Native Americans held on to older ways of understanding the divine and defining gender even as they entered English “praying towns” and negotiated the steep demands of the missionaries.

Evolving ideas of masculinity resonated with religious significance and shaped the meaning of warfare for Natives and colonists alike. Just as the English believed that their territorial expansion was divinely sanctioned, Indians attributed a string of victories in King Philip’s War to “the Great God” and the perception that their enemies “were like women.” Trusting that war and manliness were necessarily linked, both groups engaged in ritual preparations for battle, believed deeply in the efficacy of the supernatural to affect the outcome of combat, and comprehended the meaning of war in distinctly religious ways.

“For several years, scholars have been calling for a book-length history of Indian gender in colonial New England, and R. Todd Romero has finally produced it. *Making War and Minting Christians* will not only appeal to professional scholars, but might very well appear on syllabi for undergraduate and graduate courses in colonial, American Indian, and American gender history.”

—David J. Silverman, author of  
*Red Brethren: The Brothertown and Stockbridge Indians and the Problem of Race in Early America*

R. TODD ROMERO is assistant professor of history at the University of Houston.

Native American Studies / American History

296 pp., 11 illus.

\$26.95 paper, ISBN 978-1-55849-888-4

\$80.00 unjacketed cloth, ISBN 978-1-55849-887-7

May 2011

A volume in the series  
*Native Americans of the Northeast:  
Culture, History, and the Contemporary*

UNIVERSITY OF MASSACHUSETTS PRESS . spring / summer 2011 . [www.umass.edu/umpress](http://www.umass.edu/umpress)



Reconstructs the history of a Native American tribe over eight turbulent decades of domination and dislocation

## The People of the Standing Stone

The Oneida Nation from the Revolution through the Era of Removal

**Karim M. Tiro**

Between 1765 and 1845, the Oneida Indian Nation weathered a trio of traumas: war, dispossession, and division. During the American War of Independence, the Oneidas became the revolutionaries' most important Indian allies. They undertook a difficult balancing act, helping the patriots while trying to avoid harming their Iroquois brethren. Despite the Oneidas' wartime service, they were dispossessed of nearly all their lands through treaties with the state of New York. In eighty years the Oneidas had gone from being an autonomous, powerful people in their ancestral homeland to being residents of disparate, politically exclusive reservation communities separated by up to nine hundred miles and completely surrounded by non-Indians.

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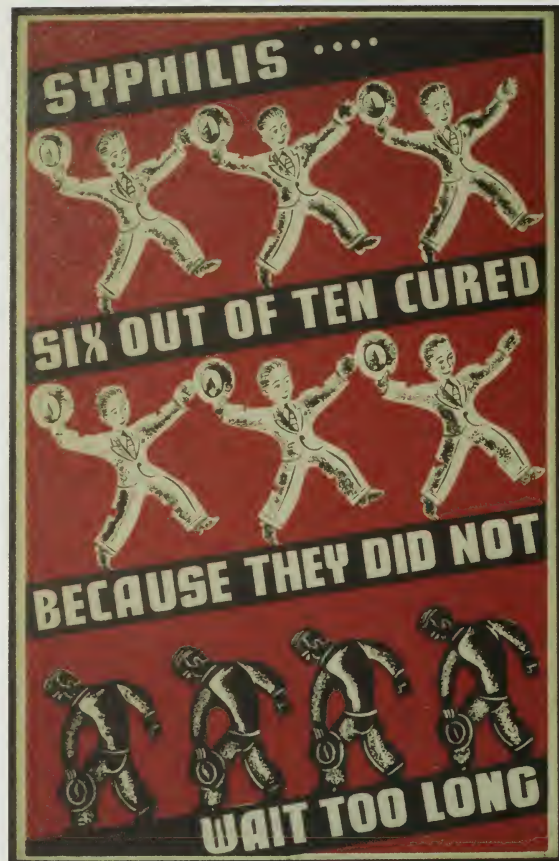
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JANET BADIA is associate professor and director of women's studies at Indiana University–Purdue University Fort Wayne and coeditor of *Reading Women: Literary Figures and Cultural Icons from the Victorian Age to the Present*.

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LUCAS FARRELL received his MFA in poetry from the University of Montana. His writing has appeared in *Boston Review*, *Jubilat*, *Cannibal*, *Alice Blue*, *Handsome*, *DIAGRAM*, and elsewhere. He coedits the online magazine *Slope* and lives in Townshend, Vermont.

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GREGORY BLAKE SMITH is the Lloyd P. Johnson-Norwest Professor of English and the Liberal Arts at Carleton College. He holds an MFA from the Iowa Writers' Workshop and is the author of three novels: *The Madonna of Las Vegas*, *The Devil in the Dooryard*, and *The Divine Comedy of John Venner*, which was selected as a Notable Book of the Year by the *New York Times Book Review*.



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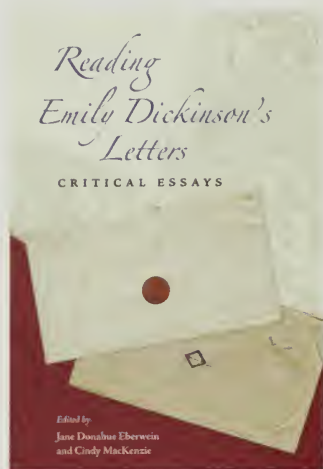
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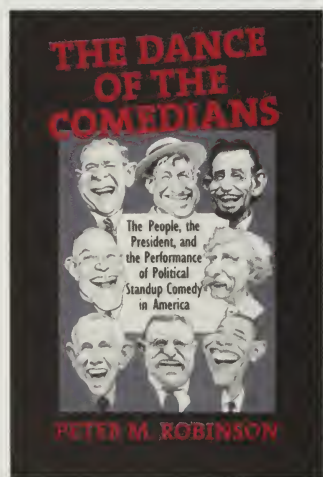
JANE DONAHUE EBERWEIN is author of *Dickinson: Strategies of Limitation* and editor of *An Emily Dickinson Encyclopedia*. CINDY MACKENZIE is author of *A Concordance to the Letters of Emily Dickinson* and coeditor of *Wider than the Sky: Essays and Meditations on the Healing Power of Emily Dickinson*.

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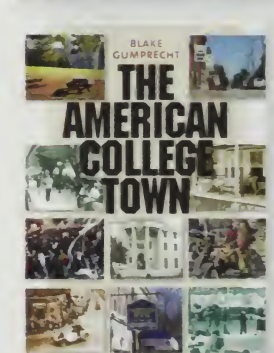
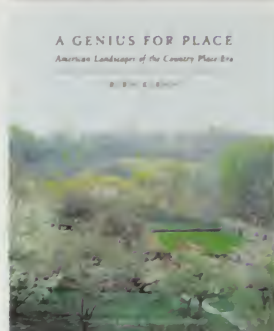
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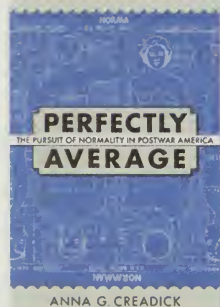
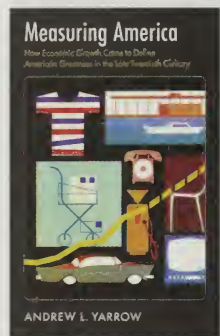
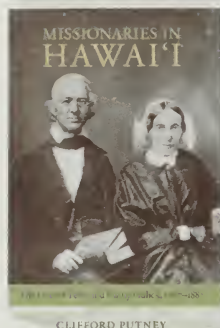
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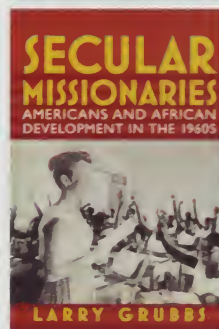
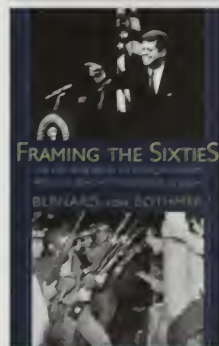
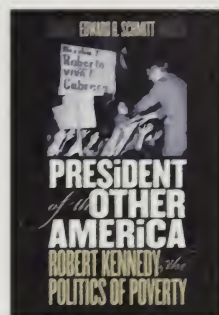
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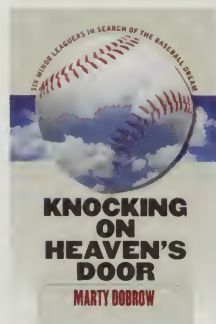
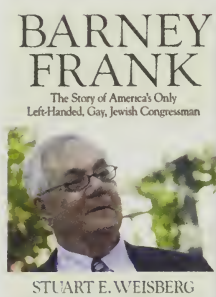
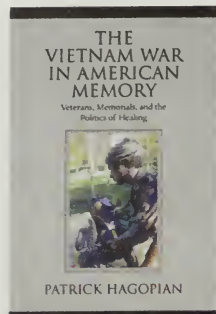
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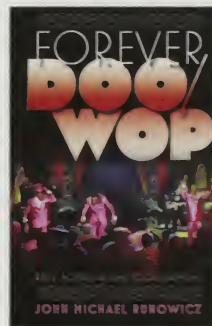
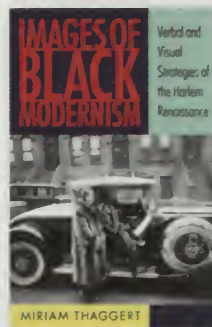
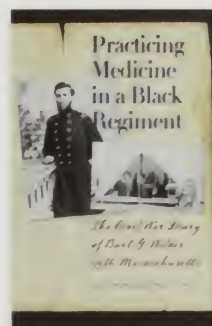
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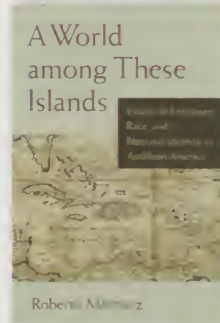
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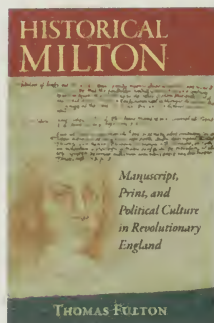
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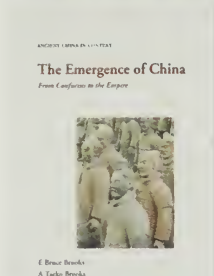
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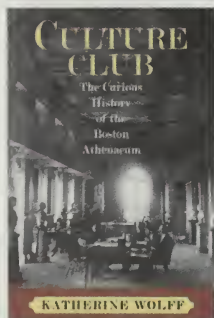
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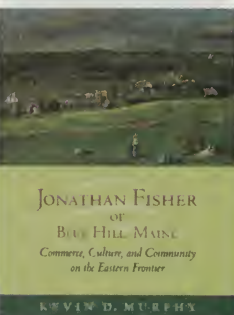
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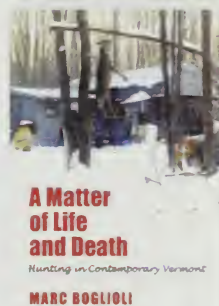
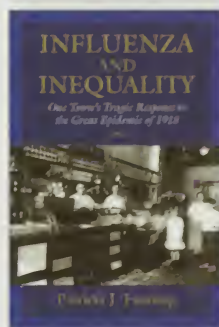
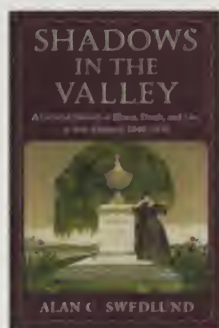
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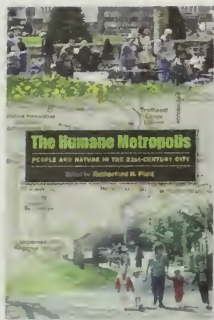
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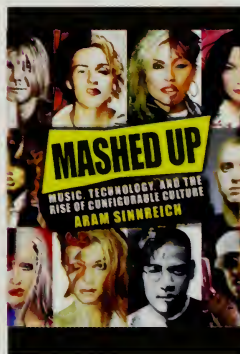
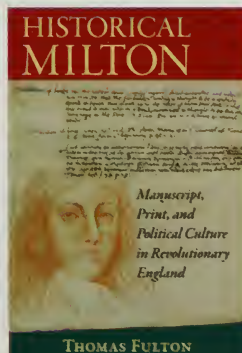
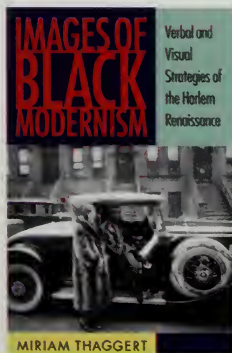
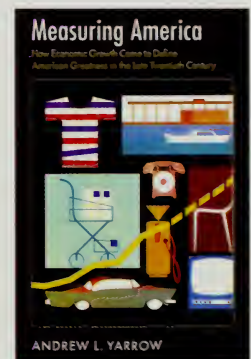
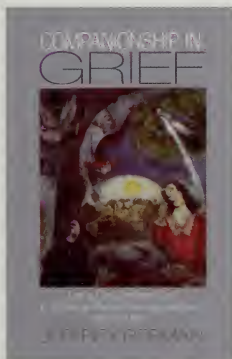
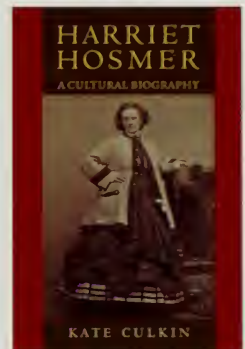
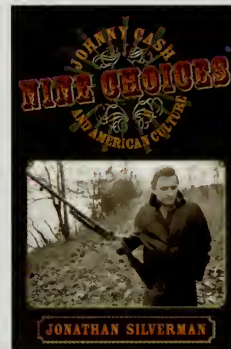
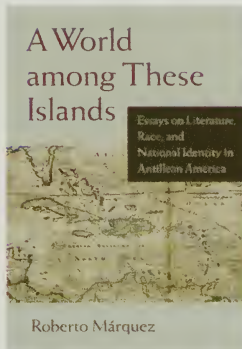
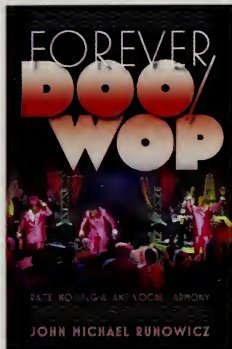
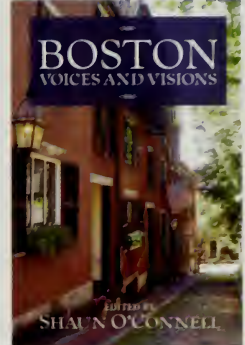
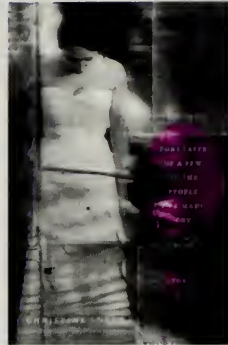
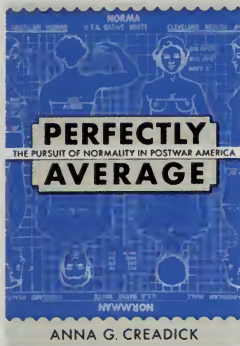
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